



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

I cannot tell ! all this inventing, this producing, takes place in a pleasing lively dream. Still the actual hearing of the *tout ensemble*, is after all the best. What has been thus produced, I do not easily forget, and this is perhaps the best gift I have my Divine Maker to thank for.

"When I proceed to write down my ideas, I take out of the bag of my memory, if I may use that phrase, what has been previously collected into it in the way I have mentioned. For this reason, the committing to paper is done quickly enough, for every thing is, as I said before, already finished, and it rarely differs on paper from what it was in my imagination. At this occupation, I can therefore suffer myself to be disturbed: for whatever may be going on around me, I write, and even talk, but only of fowls and geese, or of Gretel or Bärbel, or some such matters. But why my productions take from my hand that particular form and style that makes them *Mozartish* and different from the works of other composers, is probably owing to the same cause which renders my nose so, or so large, so aquiline, or, in short, makes it Mozart's and different from those of other people. For I really do not study or aim at any originality; I should in fact not be able to describe in what mine consists, though I think it quite natural, that persons who have really an individual appearance of their own, are also differently organised from others, both externally and internally.—At least I know that I have constituted myself neither one way nor the other.

"May this suffice; and, never my best friend, never again trouble me with such subjects. I also beg you will not believe that I break off for any other reason, but because I have nothing further to say on that point. To others I should not have answered, but have thought: *muttschi, buttschi, quittle, etche, molaape, newing*".*

We hope to be able to return again to this interesting book.

* Such language as this was certainly never heard but by Panurge in the island of Lanterns.

BRIEF CHRONICLE OF THE LAST MONTH.

ABERGAVENNY.—The peculiar and interesting musical festival called Eisteddfod, was holden this year in South Wales, at Abergavenny, with more than usual splendour, and commenced on the 16th October. The prizes amounted to about sixty in number, and the principal prize (amounting to eighty guineas) was given to the Rev. T. Price, for an Essay on the ancient Literature of Wales. Prizes were also awarded for performances on the Harp—for compositions of Welsh airs, and Welsh variations upon old airs. The next Eisteddfod is to be held in 1848.

THE AMPHRONIC SOCIETY'S CONCERT took place at Blagrove's Concert Rooms, on the 28th October, when a number of Glees, Madrigals, and Chorusses were sung with great spirit by the pupils of Mr. Jacob Mainzer's Singing Classes.

THE SACRED HARMONIC SOCIETY, at Exeter Hall, have recommenced their concerts with Handel's masterpiece, "Israel in Egypt," which has been performed twice to a full and delighted audience.

BRISTOL.—Considerable improvements are about to be made in the Victoria-rooms. A new orchestra, giving accommodation to 170 performers will be erected; and sufficient sitting-room for about 1400 persons will be provided; the seats, at the sides and the end, will be raised, so as materially to increase the comfort of the auditors.—*Felix Farley*.

PHILHARMONIC CONCERTS.—The dates for the season of 1846 are fixed for; March 16th and 30th; April 2nd; May 4th and 18th; and June 1st, 15th, and 29th. It is said that Sig. Costa will be the conductor at the whole series.

HAYDN'S SEASONS were performed with much success by the Norfolk and Norwich Choral Society on the 16th October.

The Camden Town Choral Society, under the able direction of Mr. T. H. Severn, have recommenced their meetings; the society is established for the practice of Church music.

The Birmingham Festival Choral Society's second concert took place in the Town Hall on the 30th October, when the Sacred Drama of Joseph, by Mehul, was performed.

THE CHORAL HARMONIST'S SOCIETY, which meets at the large concert room at the London Tavern, Bishopgate Street, commenced their fourteenth season with a good selection of classical works, including Hummel's second Mass in E flat, "Date sonitum" an effective bass solo, and chorus by Costa; Beethoven's Overture to Prometheus; and a selection from Haydn's Seasons. The feature of these concerts, is the performance of music which can seldom be heard elsewhere.

THE CECILIAN SOCIETY have announced their intention of celebrating the Sixtieth Anniversary of the foundation of their society on the 23rd of next January.

A large audience assembled at Crosby Hall, on the 22nd November (St. Cecilia's Day), to hear a selection from the Sacred Music composed by Miss Eliza Flower. The music is of an extremely original character, and the effects of the choir and responsive chorus, seemed much to delight the hearers. We understand that the performance is about to be repeated.